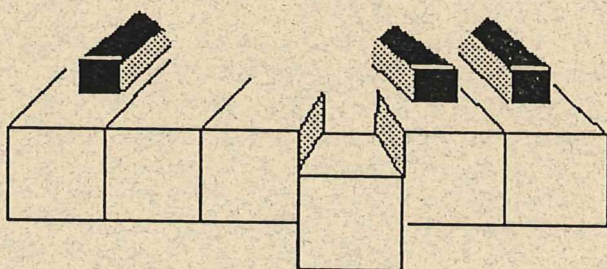


Faculty of Music

University of Toronto

Faculty Recital Series

Pierre Souvairan, piano



Sunday, February 27

2 pm

Walter Hall

Edward Johnson Building

PROGRAMME

Waldmädchen Variations

Ludwig van Beethoven
(1770 - 1827)

The Twelve Variations on a Russian Dance from Wranitzky's ballet "*Das Waldmädchen*" date from 1797 and are an early example of Beethoven's uncanny instinct for developing the full genetic potential of a rather bland little tune.

Humoreske, Op. 20

Robert Schumann
(1810 - 1856)

Schumann's *Humoreske, Op. 20* was written in a few days in April 1839. In spite of the fierce legal battle with Clara's father, the wedding was in sight; but Clara was still far away concertizing in Paris. Schumann, fretting in Leipzig, put all his changing moods (hence the title) in this kind of musical diary. There is a tender dreamy glow, a surge of impatient activity and ultimately quiet, inner happiness. The work is seldom performed; perhaps the title is misleading. There is an ever present "key word", a twin group of three long chords linked with a slender upbeat. It happens to be the theme of the slow movement of Beethoven's *Appassionata Sonata*, a favourite of Clara's, who played it with an intensity that was pointed out by several admirers. That very motive could well have been for Robert and Clara the symbol of their long awaited union.

INTERMISSION

Prélude, Aria et Final

César Franck
(1822 - 1890)

Prélude, Aria et Final is Franck's last work for the piano, also seldom performed. It may be that its message of serene contemplation is not best suited to the active character of the piano. It remains a challenge to suggest a spiritual journey with the choirs of the pilgrims, the dialogue between priest and congregation and the exaltation of the *Final* fading away in an all embracing peace.

Bruyères (Prélude II Book)
L'Isle Joyeuse

Claude Debussy
(1862 - 1918)

Debussy returns us to the sensuous charms of the keyboard. *Bruyères* is one of the earliest *Préludes* and *L'Isle Joyeuse* suggests also the warm, sunny, carefree outdoors. It was written in 1903, a year before Debussy eloped with Emma Bardac to Jersey, and is possibly an anticipation of the pleasures of a less frugal way of life.

Pierre Souvairan

Pierre Souvairan was born in Switzerland to French parents in 1911. He studied with André de Ribaupierre in Lausanne, Robert Teichmüller at Bern Cons, Alfred Cortot in Paris and Rudolf Serkin in Bern. He taught at the Bern Cons, gave recitals, and premiered many Swiss compositions in concert and on radio. In 1953 he began teaching at the University of Toronto and the Royal Conservatory of Music. He continues today to teach at both institutions on a part-time basis. His pupils have included Walter Delahunt, Mary-Nan Dutka, Anne Eggleston, Ralph Elsaesser, Valery Lloyd-Watts, Mari-Elizabeth Morgen, Ann Southam, Leslie Kinton, Helena Bowkeen and Philip Thomson. Continuing to perform annually in Europe, Souvairan appears in Canada in recital, with chamber ensembles, and with such orchestras as the CBC Symphony Orchestra. Souvairan celebrated his 80th birthday year by performing in recital (assisted by William Aide) at the University of Toronto in March 1991 and later that month in solo recital at the Conservatory. He is a statesman of the keyboard bringing the warm assurance of vast experience.

He has recently returned from a vacation in Switzerland where he enjoyed an agenda of skiing, swimming and visiting his cats.



Please join us for our last of the season:

A Special

Faculty Recital Series Concert

featuring

Recent Graduates of the Faculty of Music

Erika Raum, violin

Leslie Dala & Stephen Clarke, piano

Barbara Hannigan, soprano

Saturday, April 9, 1994

8 pm

Walter Hall, Edward Johnson Building

Tickets \$10/\$5 - Box Office 978-3744